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his bills, it has obtained a "Tested Success." Should he not rather say, "A Tostee'd Success?" May French Operas, Tostées, Batemans, and Offenbachs, long flourish, for the exhilaration of mankind. *Ainsi soit il!*

ISAACS' FOOT-BATHS FOR LADIES.—The Foot-bath invented and manufactured by Mr. Isaacs, of 243 Broadway, is one of the neatest and most compact household luxuries that we have seen of late. It consists simply of an ornamental tin pail which contains a perforated inner movable bottom. Outside the front edge is an open tube, which enters the pail under the movable bottom. When wanted for use, the pail is partly filled with luke-warm water, after which the boiling water is poured gently down the open tube, and making its way through the perforations in the bottom, permeates the body of the water, making an equal temperature to any degree required. There is no withdrawing of the feet or wetting of the clothes, through the necessity of dashing in hot or cold water to regulate the heat, as by the common foot-bath, but the whole operation is pleasant, rapid and effectual.

This new foot-bath is a simple, but very cheap and valuable luxury which should be found in every household, and which we can very warmly recommend to our friends. It is for sale at all the Hardware stores, and although but recently introduced, its merits have already won for it great popularity and a large and increasing demand.

QUARTETS VERSUS CHORUSES.

To the Editor of *Watson's Art Journal*:

DEAR SIR: I wish to enter a complaint on artistic grounds in your artistic JOURNAL touching the so-called quartets generally in use among the Quartet Choirs of this city. I am a member of a certain congregation, which need not be designated, as my remarks will apply to many others with equal meaning. This congregation is vocally led by four singers, all well qualified for the duty, but all—unfortunately—endowed with very powerful voices, which are powerfully developed in their length, breadth, and strength, by the heavy choral music employed, resulting in a perpetual crash, bang! bang, crash; a continued peal of artillery, sharpened up by a brisk musketry fire of staccato notes, an *ensemble* of light without shade, of noise unvaried by tranquillity, of a picture all glare instead of color! that to a mild individual like myself, who likes good music, and especially good sacred music, the effect is not only ear-rending, but utterly destructive of devotional feeling; the principal feeling, indeed, being irritation in seeing such good material so squandered. The fault, I imagine, is partly with the singers,

who, rejoicing in their physical means, their robust and untiring voices, pull out all their stops, and launch away on the ocean of song with the full plenitude of their powers; but greater blame, I think, is to be attached to the composers of these choruses, pretending to be quartets. These compositions, with some few exceptions, are in my opinion too heavily instrumented—to use an orchestral technicality—the *f*'s are too plentiful, and the use of the four voices too frequent; there should be more portions without accompaniment, more melody for the inner parts; and, in one word, they should be quartets instead of choruses. I grant you that the "Te Deum" will bear as much strength and majesty as any composer can bestow upon it, and when he has a full chorus to execute his work, let him deal out his *fortissimi* as liberally as he pleases; but these services are mostly written for four people: and if the four people cannot be raised to the height and grandeur of their theme (and they cannot) *de deux maux il faut choisir le moindre*: so let the theme be pared down to their level by avoiding the faults—as I venture to think them—that I have pointed out. It is not surprising that singers who have been brought up on these quartets, I beg pardon—choruses—should vocalize so boisterously; the composition demands it, *ergo*, the fault of our noisy, unrefined, unpoetical, and undevotional Sunday singing rests rather with the makers of the music than with its interpreters. And here my congregational eye must turn its malevolent gaze upon yet other culprits! Messieurs the Organists, will you please understand that double *f* does not mean the full organ when you are accompanying four singers! if you evoke such thunders from your giant slave, the four vocalists *must* enter the field with all their forces, be it only in self-defence; for no doom is more terrible to a church singer, under existing arrangements, than the uncomfortable words, "can't be heard:" though to do them justice, generally, this is an accusation that can seldom be made with truth; so valiantly and so potently do they urge their vocal claims. Organists, then, who are given to overpowering your choral colleagues; pray relent! as you are powerful, be merciful, and let us have on all sides, a little more repose, if you please; as much intensity, as much fervor as may be; a little less of the trumpet stop, and a little more of the natural tones of the diapason, modulated and informed by the spirit and sentiment, by the pathos or beauty of the words; and, further, lady and gentlemen choristers, bring your own intelligences to bear upon the words you sing. "A broken heart, a contrite heart," "Out of the depths I call upon thee," and such like tender and sorrowful plaints of the beseeching Christian, should

not, methinks, be enunciated with the same abounding vigor and triumph, as "We praise thee, O God," "Thine is the majesty and the power," &c. I feel sure that a few moments study of the hymn, preparatory to its being sung, would ensure its being intelligently and appropriately performed. I hope my communication may draw some attention to the matter, promote the growth and culture of *quartets for quartet singers*, and abolish the use of choruses except for choral purposes. Let Loudness be deposed, and let us en throne in its stead, Strength tempered by grace, and Light softened by shade. I remain, dear sir,

Yours, very respectfully,

JACKSON, IN F.

New York, December 2d.

HARLEM MUSICAL ASSOCIATION.—This enterprising Musical Society, which we purpose to visit shortly, has just held an Election for Officers, with the following result:

HARLEM, Dec. 2d, 1867.

Editor of *Watson's Art Journal*:

SIR—At a regular meeting of the Harlem Musical Association, held at Temperance Hall, December 2d, 1867, the following officers were elected for the ensuing year:

President, C. J. Lawrence; Vice-President, E. T. Landon; Secretary and Treasurer, Geo. H. Gardner; Executive Committee, W. C. Hadden, W. F. Ryerson, Jos. Dilla Torri, D. C. Cowdrey.

SALE OF DURAND'S PICTURES.—The sale by Leeds last night of more than one hundred studies from the pencil of Durand, our veteran landscapist, brought together a large number of artists and of the patrons of art. At the outset the bidding was not very spirited, and, several choice and exquisite specimens of the master were struck down much below their real value. But as the auctioneer warmed in his work, the pockets of the audience opened, and the result of the sale, on the whole, was highly satisfactory to the artist's friends. The one hundred articles averaged more than one hundred and eighteen dollars each, or nearly twelve thousand dollars in all. Among the finest pictures sold were a view of Lake George, \$30; a view on the Hudson River, \$105; Rocks and Trees on the Catskills, \$205; a study of Tree Trunks, Catskill, \$320; two others of the same title, \$200 and \$185 respectively; Trees on Lake George, \$230; the Iron Mountain, Adirondacks, \$215; Franconia Notch, \$230; a Beech Tree study, \$360; Black Birch and Maple Tree, \$300; Catskill Rocks, \$295; Esopus Creek, \$100; a Trunk Study, \$185; Lake George from Hague, \$175, &c., &c. Among the chief purchasers we remarked Mr. J. A. Weeks, Mr. W. E. Dodge, Jr., Mr. T. G. Churchill, Mr. Le Grand Cannon, Mr. Kensett, the artist; Mr. Daniel Huntington, president of the Academy of Design; Mr. Lang, Mr. Moore, of Trenton Falls; Mr. T. Field, Mr. J. H. Sherwood, Mr. P. Godwin, Dr. Eustis, Mr. A. Warner and others.

GENOA.—"Dinorah" has been most successfully produced at the Carlo Felice.—Camille Sivori has been playing at concerts.